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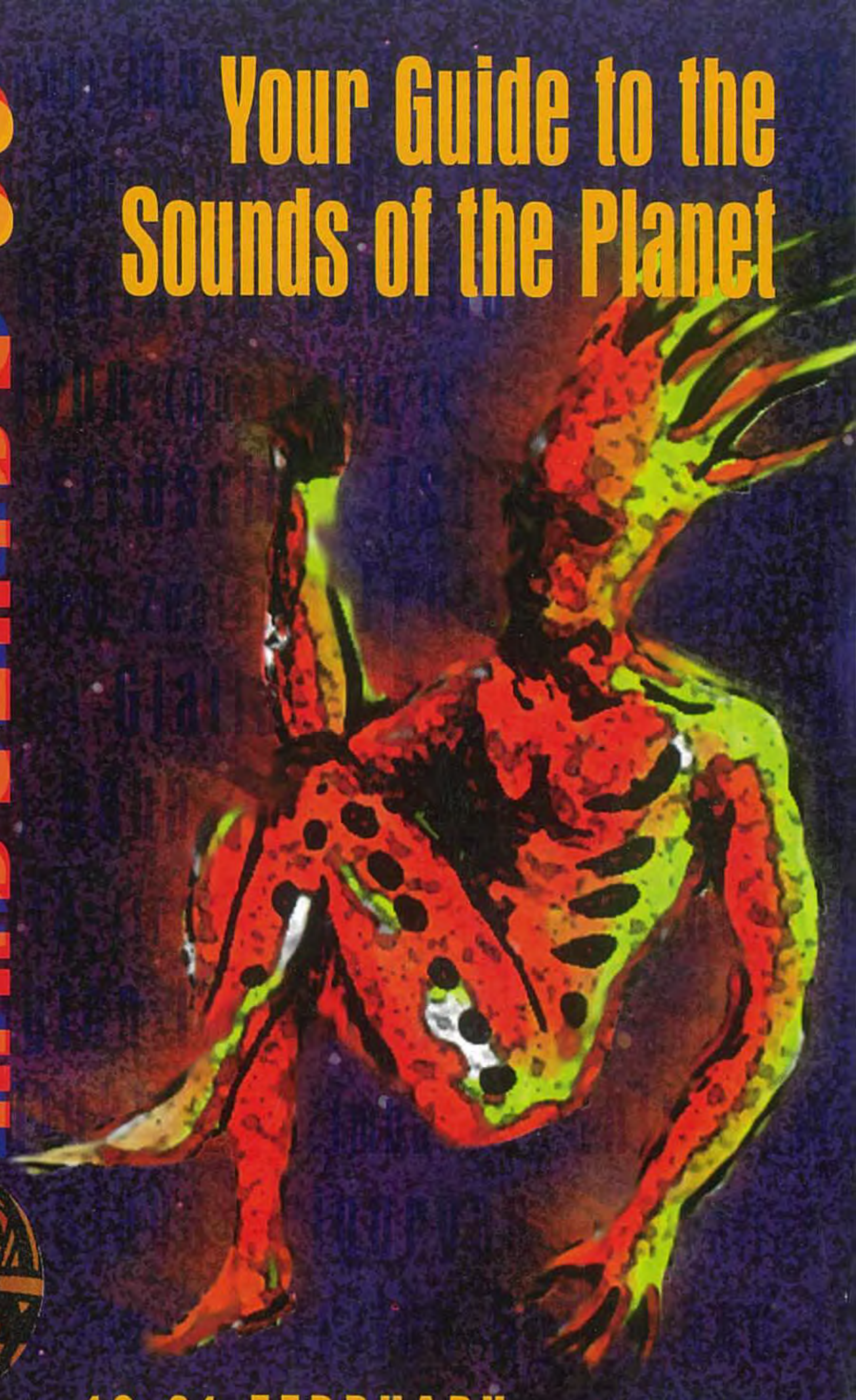

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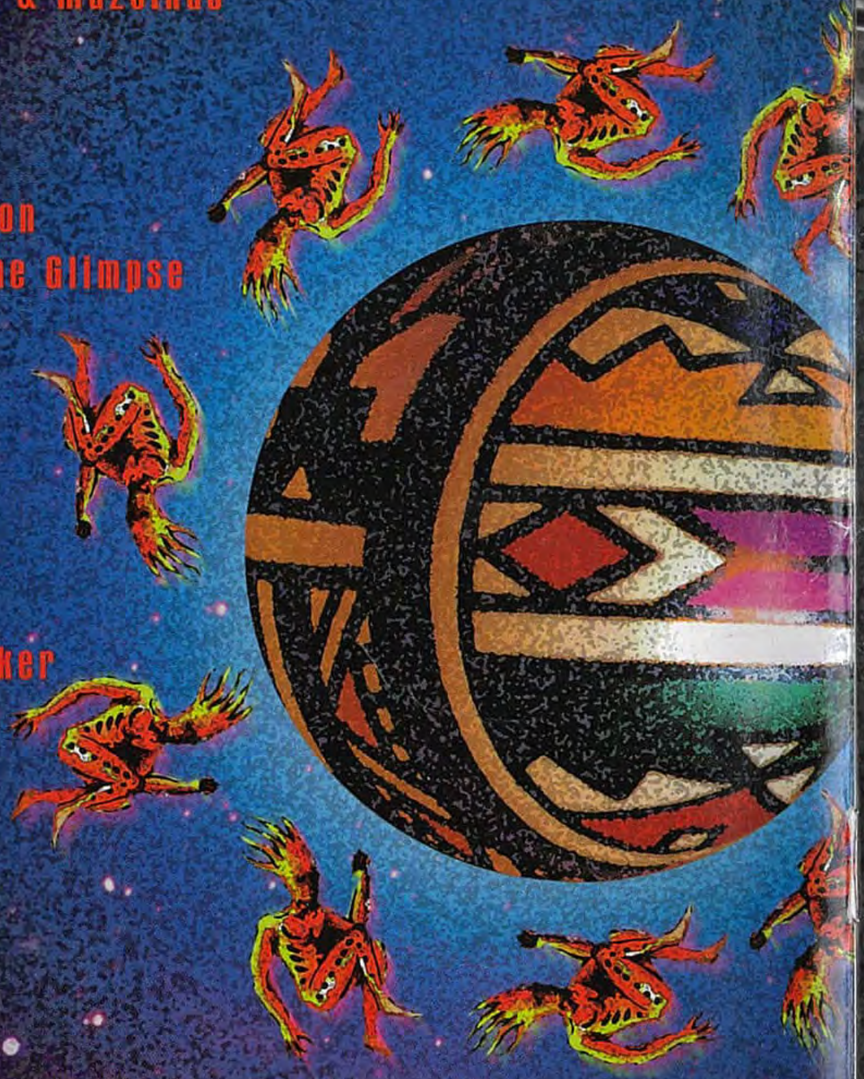

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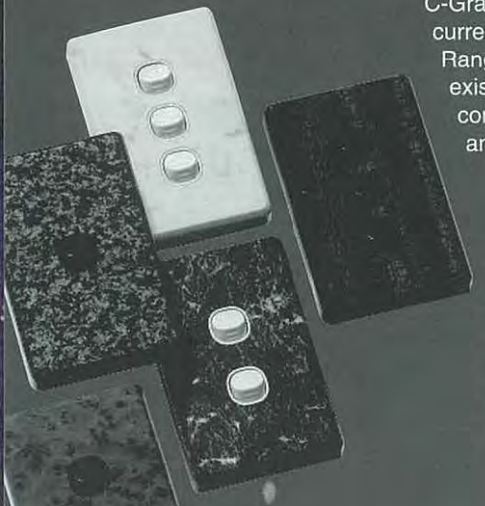

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Message

THE PREMIER
OF SOUTH AUSTRALIA
Hon John Olsen

WELCOME FROM THE PREMIER OF SOUTH AUSTRALIA HON JOHN OLSEN MP

On behalf of the South Australian Government, welcome to Australia's leading world music festival and to a State renowned for its innovation and excellence, not just in the arts, but also in the presentation of major events.

WOMADELAIDE began as a once-off part of the 1992 Adelaide Festival. It scored such popular success that the Government added its support to a strong public plea that it be given a life of its own. Now, as we enjoy the fifth WOMADELAIDE (the fourth as a stand-alone biennial festival), we can see how a continuing State Government commitment has helped to develop an event of immense stature and national and international impact.

The statistics are impressive for 1999: over 200 artists from 20 countries; some 5,500 visitors expected from interstate and overseas; a corps of 200 media from around Australia and overseas; and for the first time two feature television programs to be telecast nationally.

But even this success is perhaps eclipsed by WOMADELAIDE's proud record in promoting the value of cultural and racial understanding, awareness and respect through the power of art and entertainment. Few other events can claim to have had such an influence in creating a genuine multicultural outlook.

South Australia is rich in its offering of special events - ranging from the Adelaide Festival and Fringe through to Tasting Australia and the spectacularly successful Ring Cycle and Tour Down Under. WOMADELAIDE stands as a wonderful example of what makes this State such a joy to live in or to visit.

In presenting WOMADELAIDE this year, the Adelaide Festival Centre has received great support from the corporate sector - led by Clipsal - as well as from the State through Australian Major Events and Arts SA. All are to be congratulated for their contribution to maintaining WOMADELAIDE's position as one of Australia's favourite festivals.

JOHN OLSEN
Premier

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Introduction

WOMADELAIDE 99

Back in the Park for 3 days and nights in the World Of Music Arts & Dance

Hi. Nice to have you back again.

Nice to see some new faces in the crowd. There's a lot we could say about this fifth-time-round program. But here's an event that can speak, sing, play and dance for itself. And if you go home with a lighter heart, a little wonder, a greater curiosity and a new tune in your head - be it from Cuba, Senegal, Jamaica, Argentina, Israel, New Zealand, India, Ireland, Finland, Scotland, France, Zimbabwe, Hungary, Burundi, Greece, England, South Africa, the US, Tibet or Australia - it will have done its job.

WOMAD 99 in the Southern Hemisphere

This weekend in Adelaide represents a new link between three countries and the many cultures of our hemisphere, three WOMAD festivals in three weekends.

WOMAD BENONI, 12-14 February, Johannesburg

WOMADELAIDE 99, 19-21 February, Adelaide

WOMAD NZ 99, 26-28 February, Auckland

WOMADELAIDE Smoking Policy

WOMADELAIDE supports healthy choices for the planet and for its audiences. In response to the wishes of the majority of patrons - as identified in comprehensive surveys at past events - the following areas have been declared Smokefree... food preparation and service areas, food consumption areas within the Global Village, Workshop Tents, Children's Activities area and all viewing areas in front of performance stages within boundaries marked by No Smoking flags. The rest of the Park has no restrictions.

Artists from A to Z

Adelaide Symphony Orchestra (Australia)
Conductor: Graham Abbott
Soloist: Liam O'Flynn - uilleann pipes (Ireland)

The forces of the Adelaide Symphony Orchestra combine with the brilliant artistry of Liam O'Flynn in presenting Shaun Davey's landmark concert work, *The Brendan Voyage* (1980). This is an exploration of totally new musical territory with its synthesis of traditional Irish uilleann pipes and the classical orchestra.

The theme of *The Brendan Voyage* is the epic journey of historian Tim Severin who, in 1976, set out in a small leather boat from Co. Kerry to retrace the legendary first-century voyage of St Brendon, Abbot of Clonfert, who sailed through storms and freezing seas in search of the New World.

In Tim Severin's account, the little boat takes on a personality of its own, becoming a parent figure which guides and sometimes directs its offspring through elemental dangers. In Davey's music, the uilleann pipes become the boat, transporting the listener through gales, gigantic seas and cathedrals of ice, from the tiny port of Kerry to the Faroes, the Cliffs of Mykines, Iceland, the freezing waters of Labrador and finally into safe harbour in Newfoundland.

Belfast-born composer Shaun Davey has gained international recognition for his infusion of Irish lyricism within classical form. His credits span the international concert stage, theatre, film and television, including his highly acclaimed score for *Ballykissangel* (BBC,1995).

Liam O'Flynn's participation in WOMADELAIDE 99 is supported by the Cultural Relations Committee of the Department of Foreign Affairs, Ireland.

African Gypsies with Phil Manzanera
(South Africa/UK)

The African Gypsies represent some of South Africa's finest and most respected musicians and they share a passion for the rich musical heritage of Africa. The continent is in their blood and they liken themselves to musical gypsies who roam widely - literally, musically and spiritually - in their quest to create a unique music experience.

Singer and guitarist Ray Phiri is perhaps most recognised internationally for his contributions to Paul Simon's *Graceland* and *Rhythm of the Saints* albums and tours. Having worked with artists as diverse as country legend Willie Nelson and NY avant-garde adventurine Laurie Anderson, at home in South Africa Phiri is best known as the leader of the hot, popular and big-selling band Stimela.

Gito Baloi's distinctive vocalisations and melodic bass guitar contribute enormously to the unique sound of the Gypsies.

Born and raised in Mozambique, Baloi blends the traditional sounds of his country with Latin rhythms and African melodies - features of his two solo albums. Along with Ray and Gito, percussionist Dan Chiorboli is a founder member of the Gypsies' adventure. Renowned for his fusion of African and Brazilian rhythmic styles, Chiorboli's dexterity and colourful stage persona bring out the spirit in percussive instruments from all over the world.

New front line Gypsies member Kenny Mathaba may be South Africa's best kept musical secret. With a tasty Zulu *maskanda* guitar style, Mathaba's music emanates from his Zulu 'walking guitar' style, fused with a love for Jimmy Hendrix and Chet Atkins. Kenny also plays a curdling-sweet blue harmonica.

Kwaze Shange (drums and vocals), Concord Nkabinde (bass and backing vocals) and Lindelane Mathonsi (keyboards and backing vocals) are a new breed of young South African musicians who draw on the rich heritage of contemporary African music, from the Afro-jazz pop of Hugh Masekala to the more traditional earthiness of Miriam Makeba. All from the musically rich homelands of KwaZulu Natal, their vitality is reflected in infectious dance grooves which fit seamlessly into the Gypsies' musical tapestry.

Phil Manzanera is the African Gypsies' special guest for WOMADELAIDE 99. Raised in Cuba, grown to fame in London as co-founder of Roxy Music and with a string of solo and collaborative albums following Roxy Music, Manzanera has more recently focussed on the musical styles of Cuba, Brazil, Columbia and Argentina.

Ataru Taru Taiko (Australia)

This is perhaps the first Australian taiko group to present authentic performances of traditional Japanese drumming. Harold Gentz joined forces with Pauline Thomas in 1995 to create Ataru Taru Taiko, an ensemble of up to seven performers which presents an exhilarating manifestation of the warrior traditions of taiko. Gentz had performed for eleven years previously with a Vancouver-based taiko artist, Katari Taiko, touring throughout Canada, the US and Brazil. Pauline Thomas spent three years in Japan studying taiko at the Kyoto Taiko Centre, training and performing with Schachi Taiko, Himeji's premier group.

Baaba Maal and Daande Lenol (Senegal)

West Africa's most sought-after contemporary musician imbues the effervescence of African village music with the soul of the Muslim muezzin and the intellectual life of Dakar and Paris. To the Senegalese, Baaba Maal is more than just a singer. He is a mentor, healer and spiritual leader and is greeted by ecstatic crowds wherever he travels in his homeland.

Baaba Maal's deeply philosophical and global concerns are expressed in the timeless musical traditions of his people, the nomadic Fulani, who live in the tiny north-eastern Senegalese villages that nestle on the edge of the Sahara and bordering Mauritania.

In Fouta Toro province, Baaba Maal is regarded as a traditionalist who has broken with and yet enhanced tradition. The style and content of his songs present a contemporary expression of the venerable *griot* institution and receive a rapturous response from local Fulani audiences.

On the international stage, Baaba Maal is an innovator, prepared to call on the talents of trumpet virtuoso Jon Hassel or sound-shaper Brian Eno in pursuing the po-mo/po-co aims of a truly global musicality.

In Baaba Maal's music the mesmeric chants of the muezzin, sweet rhythms of kora and hoddu combine with the cutting edge of western musical culture. These dynamics shape the sounds which have taken Baaba Maal and his core band, Daande Lenol, to the top of the UK and European charts.

"I want to bring to the world the Senegal way of being warm in life. We can be suffering, we can be poor, we can have lots of problems in the country, but you can come here and see there is still a kind of harmony in our people, a hope. And the music is just a reflection of us in life," says Baaba Maal.

Today Baaba Maal shares the international success of his compatriot Youssou N'Dour. For WOMADELAIDE 99 he will be joined by 13 of his finest musicians to create a powerful and sophisticated musical experience.

Daande Lenol are: Mansour Seck (vocals, guitar), Assane Cisse (guitar), Massamba Diop (talking drum), Kauding Cissoko (kora), Hilaire Chaby (keyboards), El Hadj Niang (bass), Tonia Lo (sax), Bayo Omar (sax), Bahkane Seck (percussion) Serange Diouf (dancer/percussion), Mabeye Díagne (dancer/percussion), Aliouyne Diouf (drums).

Bangarra Dance Theatre (Australia)

The members of Bangarra Dance Theatre wish to honour the Kaurna people on whose land we stand at WOMADELAIDE.

Bangarra combines the rigour and energy of contemporary dance with the spiritual depth and beauty of Aboriginal Dreaming. Their choreography has created an astonishingly new and vigorous language in dance.

This all-Aboriginal and Torres Strait Islander dance company effects traditional ceremonial uses of ochre, clap sticks, didgeridoo, emu feathers and spirit evocation through movement, all within the context of the highest level of contemporary dance stagecraft.

The traditional songs and dances of the Munyarryun clan of the Yolngu people of Arnhemland are the source of inspiration for choreographer Stephen Page and composer David Page.

Djakapurra Munyarryun is the Munyarryun clan's representative in ensuring the proper treatment of their cultural heritage in Bangarra's re-evocations. Djakapurra is the danceman and cultural director at the heart of Bangarra's creative impulse. He is an important lawman in his Arnhemland home at Yirrkala - and a transfixing performer in Bangarra's works.

Founded in Sydney in 1989, Bangarra has emerged as an electrifying force on the international dance stage. The name

Bangarra means 'to light fire', and so they have. The choreographic and musical collaborations of brothers Steven and David Page are contemporary masterpieces of both forms. The brothers are descendants of the Munaldjali clan of the Yugambeh people of SE Queensland.

Artistic director and choreographer, Stephen Page's foundation work was with the National Aboriginal & Islander Dance Co. and he continued his career dancing with the Sydney Dance Company, where he became one of its brightest stars. In 1991 he joined Bangarra as choreographer, becoming its artistic director later the same year.

In 1992 Stephen Page created Bangarra's first full-length work. *Praying Mantis Dreaming* featured Djakapurra's dance and cultural input and musical collaboration with David Page. It was heralded by critics as 'a milestone achievement'. This was followed in 1995 by *Ochres*, which achieved international status for the company.

David Page is a graduate of CASM (the Centre for Aboriginal Studies in Music) at Adelaide University. He has composed or collaborated in composing all of Bangarra's major works. David's extraordinary partnership with Stephen Page has included music for the Flag Hand-over ceremony at the end of the Atlanta Olympics and the score for The Australian Ballet's work, *Alchemy*, both works choreographed by Stephen.

Dancers: Djakapurra Munyarryun, Guypunura Munyarryun, Russell Page, Frances Rings, Sidney Saltner, Jasmin Gulash. Musicians: Stephen Francis, Michelle Doolan, Miurrwatngua Munyarryun, Kirk James Page, Roy David Page.

César Stroscio & Esquina (Argentina)

Argentinian born César Stroscio is a master bandoneon player who trained at the conservatoire of Buenos Aires and later with maestros Barleta and Francisco. He attained the degree of professorship in Paris in 1988. He is now himself a master interpreter of the music of Argentina, both of the classics and in his own compositions.

César Stroscio's major collaborations have been with the quartet Le Cuarteto Cedron, which he co-founded in 1964, and with artists such as Paco Ibanez, George Moustaki, Quilapayun, Angel Parra, Helene Martin, Jaques Bertin and Bernard Sandoval.

Since leaving his quartet in 1988, Stroscio's playing has developed an open and creative classicism. He plays the standards of Troilo and Piazzolla, as well as his own compositions, and improvises on the themes of Machado, Alberto Aszpubberg and Juan Gelman.

In 1991 Stroscio created Esquina with Argentinian guitarist Claudio "Pino" Enriquez, a young, talented instrumentalist and composer, and French double bassist and tango specialist Hubert Tissier. Esquina's arrangements are both complex and refined without being overly sophisticated.

The playing is demanding and lively, dependent upon a vital rapport between the players. The repertoire is a stellar list of

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César Stroscio (bandoneon), Claudio 'Pino' Enriquez (guitar), Hubert Tissier (double bass).

Chris Finnen (Australia)

Adelaide-based Chris Finnen is a legend of Australian blues music. His virtuosic guitar has been central to the rock, jazz and blues scene for two decades.

Finnen's multi-instrumental explorations of cross-cultural musical styles have brought unrivalled eclecticism and originality to his sound. His 1997 album *Three Sixty Degrees* reveals a bright canvas of musical influences: a homage to his childhood in Northumberland and his travels further north to Scotland, the influence of Abdullah Ibrahim, Brahmin music, Keith Jarrett, Welsh hymnody and Indian raga.

The range of instruments Finnen has mastered include kalimba, casaba, tabla, naal drum, congas, dulcimer and tanpura. His performances are an amazing journey in sound, time and place.

Appearing with Chris Finnen are Trapper Draper (percussion), Istvan Nemith (bass), Josh Bennett (sitar, guitar)), John Appleby (percussion).

Colin Hay (Australia)

Colin Hay launched his musical career as a founding member of iconic Australian band, Men at Work. When the band stopped touring in 1985, Hay began working as a solo artist, pursuing his individual musical interests. He was soon back on top of the charts, but this time on his own.

Hay released his debut solo album, *Looking for Jack*, in 1987. The title track was inspired by a chance meeting with Jack Nicholson and its single readily won a place in the US top 100 charts. The fine music continued with the Celtic-influenced *Wayfaring Sons*, and the acclaimed acoustic solo record *Peaks & Valleys*.

Following the establishment of his own label in '94, Hay released his fourth solo release *Topanga* with its return to the full-band sound. He toured North and South America and Europe, winning audiences with moving lyrics and hilarious insights. Colin returned to his studio in 1997 to record *Transcendental Highway*, spending the latter part of 1997 back on the road both as a soloist and with Men at Work.

1998 saw Colin touring solo through Germany, the UK, USA and Canada. He has just completed a sell-out US tour with Men at Work and returns for a handful of shows including this appearance at WOMADELAIDE '99.

Dave Dobbyn (New Zealand)

Singer-songwriter Dave Dobbyn's popularity and success on the New Zealand pop scene dates back to the mid-70s. He was one of the founding members of Th' Dudes, the country's biggest band of the era. Dobbyn has remained a chart buster with his constant artistic reinvention and new band formulations.

Dave Dobbyn is a three-time winner of New Zealand's top music award. Songs from his three solo albums and several hit singles all feature in his live performances. The songs *Whaling*, *Bliss*, *Be Mine Tonite*, *Slice of Heaven*, *Loyal* and *Language* have entered the pantheon of New Zealand standards.

Dave's latest album, *The Islander*, was four years in the waiting and fans have responded enthusiastically to its release. It is a result of a New York sojourn and some soul searching about identity. As for the album name, Dobbyn says: "I came to terms with the fact that I'm a Pacific Islander a long time ago."

Drummers of Burundi (Burundi)

Hailing from a small African nation locked between Zaire and Tanzania, this master drumming troupe echoes the tradition of such ensembles accompanying the King of Burundi on all his travels.

Their appearances are characterised by a hectic and gay processional trail, led by the bearer of the largest drum, the *Inkiranya*. The drums shape a semi-circle where the performance unfolds. The spectacle of drumming, dancing and singing is a frenetically disciplined display of percussive athleticism.

The drummers, their vivid robes flying, leap and whoop around the semi-circle: a celebratory and ceremonial exhilaration which has mesmerised WOMAD audiences worldwide.

The privilege of playing these drums is handed down through the generations from father to son. The Rundi (people of Burundi) consider these drummers to be the most important representatives of their musical traditions.

The huge drums are made from the hollowed trunks of a species which only grows in the centre of the country. The drummers plant the seeds of these trees in the hope that future generations will be able to continue their traditions.

The Drummers of Burundi: Emmanuel Bankurunaze, Dominique Ntimpirangeza, Astere Ntimpirangeza, Longin Gahungu, Gabriel Ntagabo, Christophe Nahimana, Tharcisse Nizigiyimana, Donatien Ntakarutimana, Jean Wakana, David Nyandwi, Christophe Banyuzuriyeko, Felicien Manirakiza, Frederic Niyibitegeka.

Ernest Ranglin (Jamaica)

One of the most influential guitarists of the century, the father of ska and one-time teacher of Bob Marley, Ernest Ranglin has played with the greats of jazz, Jamaican and African music, including Jimmy Cliff, Prince Buster, Little Millie and Baaba Maal.

Ernest Ranglin started playing in his native Jamaica and the surrounding Carribbean islands in the early 50s. Later that decade he played on a few records that became the first ska classic singles. Ska soon became the bedrock of Jamaican popular music, leading to rock-steady, reggae, ragga and all the innovations the island has brought into the global mainstream.

In 1964 Ranglin came to the attention of producers at a new record label, Island Records. They brought him to London to record *My Boy Lollipop* with a young Jamaican singer called Millie Small. The song became a worldwide hit and was the first infiltration of ska into the vocabulary of pop music.

While in London, Ranglin featured at the famous Ronnie Scott's Club and, with critical acclaim, came to the verge of international stardom. By the 70s, if he wasn't part of Coxsone Dodd's house band at Jamaica's legendary Studio One, he would be part of another house band at Lee Perry's Black Arts studios.

In 1978, Ranglin moved to New York and immediately toured with that other legend of Jamaican jazz, Monty Alexander. Jamaica, however, remained his home and a recording base and source for great collaborations.

In 1976, while touring the world as one of Jimmy Cliff's band, Ranglin met a young musician in Senegal named Baaba Maal. Twenty-two years later, Maal played host to Ranglin and his Jamaican rhythm section and, with his own band in tow, played midwife to *In Search of the Lost Riddim*. The result is a rewarding album that answers musical questions about African music and its descendants, alternating between African jazz and a Jamaican-Senegalese fusion of reggae.

A ska revival in the US has brought Ranglin's music to the attention of younger audiences. His 1996 album *Below the Bassline* found this audience intrigued by the combination of invigorating modern jazz with interpretations of reggae classics.

Ernest Ranglin plays WOMADELAIDE 99 with Gary Mayone, Byron White and Ira Coleman.

Frank Yamma and Piranpa (Australia)

Frank Yamma wishes to honour the Kaurna people on whose land we here stand. From his base in Alice Springs, Frank Yamma has become one of Australia's most captivating contemporary performers, his performances crossing many boundaries. A traditional Pitjantjatjara lawman who is fluent in five Aboriginal languages, Frank leads a complex life, balancing ancient traditions with modern life.

Last year, in a busy series of live performances, Frank was involved in a number of recording projects. He has been

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collaborating with UK/Deutsch producer Zeuss B Held to produce an album composed by Held called *Digital Dreaming*. Yamma also began working on a solo album with acclaimed Australian producer David Bridie and features on a Los Angeles produced album called *Red Sands Dreaming*.

Frank Yamma has grown from the hard rocking country style so popular in Central Australia. His inaugural record with the CAAMA label, *Ulpanyali* (1989) is still the biggest all-time seller in the CAAMA catalogue. Now, with the growing worldwide interest in the art and expression of his culture, Frank Yamma is able to indulge a more cerebral exploration of musical forms to build on his inheritance.

Fruit (Australia)

Female, funny, wild and refreshing. Fruit formed in 1995 to create original new music that embraces funk, jazz and blues in an expression of joy and passions.

Whether it be a plaintive expression of affairs of the heart or a vibrant explosion of jouaissance, the sumptuous female voices create a harmonic tapestry ripe with invention. A combination of savvy lyrics, up-front spunk and chutzpah, the band has played to audiences of thousands of cheering and hip-hopping fans.

Fruit's reputation has travelled and grown with international festival gigs in America, Canada and Europe. Last northern summer saw Fruit establish itself as a popular attraction on the highly competitive international festival circuit.

Fruit is:

Mel Watson (horns, vocals),Catherine Oates (percussion, vocals), Sam Lohs (guitar, vocals), Susie Keynes (guitars, vocals), Anthony Scott (bass, vocals).

The Gadflys (Australia)

The Gadflys have built a reputation for truly unique live performance. Playing their special brand of raw-boned, whisky-soaked, lonesome, luddite, acoustic pop/rock/blues/folk, The Gadflys have long been sweethearts of the international festival circuit. But public recognition took off exponentially as they stole the limelight as the in-house band for ABC TV's *Good News Week*.

The Gadflys' musicianship delivers a potent cocktail with all the atmosphere of a pre-grunge low-lit smoky bar, smooth soulful crooning, sexy and cool vibes, tales of foolish love and funky jive.

The Gadflys are:

Phil Moriarty (clarinet, tin whistle, guitar, harmonica, vocals), Andy Lewis (double bass, electric bass, piano, Hammond, vocals), Mick Moriarty (guitar, vocals), Peter Kelly (drums and trumpet)

Gjallarhorn (Finland)

Nordic folk music stirs in the roots of this group of Swedish-speaking Finns whose homelands are in Ostrobothnia and Uusimaa.

Gjallarhorn features mythical song, intense fiddle and the primeval drone of the didgeridoo recalling the shamanistic pulsation of the ancient *borduna* through melodic airs and entrancing sound sculptures.

Gjallarhorn's instruments are acoustic fiddles, violas, mandola, percussion and didgeridoo. Their emphasis is on the revival of ancient ballad traditions, including the unique minuets that are heard in the oldest traditional waltzes and which have survived in Ostrobothnia.

In Nordic mythology the *gjallarhorn* is the horn with which the gatekeeper of the god, Heimdal, transmitted messages from the Aesir and the Vanir gods in Asgard to the dwellings of men in Midgård.

The heavenly sounds of an ancient mythical past float in Jenny Wilhelms' silver-clear and fairy-like voice, and in music that evokes the enchanted world of goblin woods, sea witches and morning mists of Scandanavian legend.

Gjallarhorn are:

Jenny Wilhelms (lead vocals, fiddles), Christopher Ohman (viola, fiddle, mandola, vocals). Tommi Manisikka-aho (didgeridoo, percussion), David Lillkvist (percussion).

Presented with the support of the Swedish Institute.

(It's a) Gospel Nation (Australia)

An eclectic bunch of singers who have come together specifically for WOMADELAIDE 99, this choir is inspired by its members' shared passion for gospel chorale. Enthused by experiences on US and African tours with acclaimed Australian gospel mentor, Tony Backhouse, many of Gospel Nation's members have offers to sing in repeat tours in the new millennium.

Gospel Nation is true to the a capella tradition, attracting participants as they travel and sing. Although they do not exist full-time, Gospel Nation has re-formed for special occasions many times since their 1997 tour.

Members of the choir on this occasion have come from all over Australia (as well as a couple from Africa and America) under the guidance of Glenn Tanner. They stem from new and old combinations such as Cafe of the Gate of Salvation Gospel Choir (Sydney), The Testifiers (Melbourne) and The Heavenly Light Quartet (Sydney).

Friends and fans who have joined the Australian gospel train make up (It's a) Gospel Nation.

Heather Frahn (Australia)

Featuring musical abilities both exceptional and numerous, Heather Frahn's debut album in 1998 saw her nominated as Adelaide's newest music sensation, and readily accepted as one of the State's finest solo acoustic performers. Frahn writes and produces her own material and is an accomplished guitarist who successfully turns her hand to bass, piano and percussion. Her deep earthy voice and guitar style create a dynamic and passionate performance based in innovative composition and experimentation with sound.

Heather joins here with musicians Corey Stewart (returning to Adelaide after 4 years and 300 gigs in Sydney) and Dylan O'Brien (jazz trained and drummer for seven years with Whiplash).

Hung Phan (Vietnam)

Resident in South Australia for 14 years, Hung Phan performs Vietnamese folk music in an inimitable style that draws as much on the sounds and rhythms of the many cultures represented in Australia as it does on the traditions of his homeland. Vietnamese folk music is driven most by its poetic lyrics, and Hung Phan's remarkable vocal technique produces an enchanting vehicle for the stories that he animates through song.

Hung is one of the most prominent of Vietnamese songwriters and his works - often depicting the human tragedy behind political and social upheaval - have become much-loved inside and outside Vietnam over two decades. He also believes in cross-cultural pollination and recently put poems by Aboriginal poet Margaret Brusnahan to music. One of these will feature in his WOMADELAIDE performance. Hung has performed in Europe, the US and Australia and has recorded several albums.

Jackie Leven (Scotland)

A formidable singer, guitarist, songwriter and storyteller, Jackie Leven has become the voice of Celtic soul. Leven's late '70s band, Doll by Doll, made a serious impact on the UK music scene and recorded with consistent excellence through five albums. But, following near murder by strangulation in the early 1980s during an unprovoked attack in London, Leven lost his voice and sank into despair. His self-release from this condition after a year of drug addiction was through a method which became the basis for The Core Trust which he co-founded to offer the same treatment to others.

In the early '90s Leven became close friends with Robert Bly, possibly America's greatest living poet and precursor to the so-called 'Men's Movement'. Jackie has also become a prominent figure on these issues. The depths of his personal experience and views are expressed in the soulful blues and confessional songs that he brings to the stage. Leven's Scottish heritage lingers in the sounds of open-stringed guitar playing,

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sometimes in the representation of traditional material, but always with the emotional honesty and humour of his songs.

By arrangement with The Little Big Touring Company.

Kaha (Australia/New Zealand)

Kaha simply means 'strength'. Here it is represented in the power of a six-voiced synergy of Maori songs in a contemporary groove.

With raw energy and rhythm, drawing on reggae, rock, R&B, funk and hip-hop, Kaha never stray far from their principal roots in Maori song and the beauty of Polynesian cultural traditions. Today Kaha shares this with Australian followers, having migrated through Cairns to settle in Adelaide and establish themselves as an integral part of the South Australian music scene.

Kaha are: Kaine Arama Hunt (vocals, guitar), Haimona Simon Peeti (vocals), Daniel Lee Erepeta Hunt (backing vocals), Brian Ruiz (rhythm guitar, backing vocals), Yanya Boston (drums, backing vocals), Mookai O-hungia Hunt (lead raps, backing vocals), Dave Grimmer (Hammond organ, clarinet), Jade Hunt (bass).

Karma County (Australia)

Begun as a solo recording project by Brendan Gallagher in late 1994 and subsequently shaping up as a band with Michael Galleazi (bass) and Stuart Eadie (drums), Karma County has become one of the hottest acts in the country.

Brendan Gallagher has been playing guitar, singing and writing songs for over twenty years. Along the way he has picked up on the piano, drums, assorted percussion and bouzouki. Karma County was originally the name of Gallagher's home studio in Bondi where he cut his first album.

The music, like the name, is a kind of east meets south collision of heartfelt blues, hillbilly hoe-down, loose jazz, beat poetry and western swing with eastern spice. These influences came from Michael's strong jazz bent and the eclectic rhythmic talents of Stuart and Brendan's fascination with the Middle East.

Rich layering of textures and exotic instrumentation create an original musical background for Karma County's smooth-voiced, melancholic explorations of dark and private moments.

Karma County have two albums, *Last Stop Heavenly Heights* and *Olana*. *Last Stop...* was described by JJJ's Richard Kingsmill as his closet classic for 1997 and *Olana* has received universal critical acclaim.

Karma Country are:

Brendan Gallagher (guitar, vocals, percussion, bouzouki), Michael Galeazzi (bass), Stuart Eadie (drums).

Kila (Ireland)

Dubbed in some quarters as the future of Irish music, this Dublin-based septet drags traditional airs into the '90s creating a wild neo-Celtic dance music. The percussive energy of tribal drumming underlies swirling Gaelic language music for a sound which one Irish critic describes as "Celtic Carribbean".

The individual musicians of Kila bring wildly diverse experiences with them, ranging from work with Michael Flatley and *Dead Can Dance*, to film soundtracks, theatre music, broadcasting - to mention only a few of the myriad of connections of this diversely talented group.

Their thoroughly original variation on Celtic crossover territory is expressed by a huge instrumental array, including guitar, bodhrans, hammer dulcimer, accordion, bones, fiddle, viola, flute whistles, percussion, saxophone, harmonicas, clarinets, uillean pipes, mandolins and more. Each member has a multi-instrumental part to play in this fresh take on Irish musical forms.

Kila are:

Ronan O Snodaigh (bodhran, vocals, guitar, percussion), Lance Hogan (guitars, vocals, percussion, drums, hammer dulcimer), Dee Armstrong (fiddle, viola, bodhran, hammer dulcimer, accordion, percussion), Colm O Snodaigh (flute whistles, vocals, guitar, percussion, saxophone, harmonica), Brian Hogan (bass, vocals, percussion, guitar), Rossa O Snodaigh (tin & low whistle, bouzouki, bodhran, bones, didgeridoo, guitar, mandolin, clarinet, djembe, percussion), Eoin Dillon (uilleann pipes, whistles, vocals, percussion).

Supported by the Cultural Relations Committee, Department of Foreign Affairs, Ireland. By arrangement with the Festival of Perth.

Las Perlas del Son (Cuba)

Las Perlas del Son was formed by young bass player Rosa Lopez in 1995. Her desire is to reinterpret traditional *trova* of Cuba: the *son*, *guaracha* and *boleros* that permeate the air in Santiago de Cuba.

The *son* is the rhythmically infectious music from the '20s and '50s that conquered dance halls and theatres from Havana to Asia, and the exceptional vocals of Jacqueline Despaigne are perfectly true to the *sonera* style.

Los Perlas play the traditional line-up of the Cuban trova: the distinctive tres guitar, a Cuban hybrid with three sets of double metal strings; a Spanish guitar; an acoustic bass; and bongos and the percussion array - maracas, guiro scraper and clave sticks, all played by the vocalists.

Both guitarists in the group are classically trained. Zulma Riveras, who plays *tres* guitar, is the only female *tres* player on the popular music scene in Cuba.

Las Perlas del Son:

Rosa Maria Lopez Mustelier (musical director, double bass), Yaquelin Despainge Sanchez (lead vocals), Zulema Rivas Puig (tres guitar and vocals), Lidia Prolong Aguilera (lead vocals, clave sticks), Aimee Campos (guitar), Yaquelin Sagarra Palay (bongos, vocals), Yanet Vilanueva Zayas (maracas , vocals).

By arrangement with Big City Promotions.

Liam O'Flynn (Ireland)

Native to Co. Kildare, Liam O'Flynn was born into a rich tradition of Irish music, both parents being accomplished musicians. O'Flynn's love of uillean pipes took him to study under some of Ireland's leading exponents of Irish traditional music. He became an award-winning artist and in 1985 was honoured in the Irish National Entertainment awards for his unique contribution in the field of traditional music. International fame came with Planxty, which he co-founded in the early '70s with Christy Moore, Donal Lunny and Andy Irvine.

O'Flynn has performed with many of Ireland's top musicians as well as internationally recognised artists: Kate Bush, The Everly Brothers, Enya, Nigel Kennedy, Van Morrison and Mark Knopfler. He also collaborated with avant-garde composer John Cage in America and Europe. O'Flynn received further international acclaim when he recorded *The Brendan Voyage* by Shaun Davey. He has featured on some fifty recordings and some of his more recent endeavours include *Out To An Other Side* (1994), a selection of his own favourite tunes and airs, and his award-winning *The Given Note* (1995). His most recent release is *The Pipers Call*.

Liam O'Flynn's participation in WOMADELAIDE 99 is supported by the Cultural Relations Committee of the Department of Foreign Affairs, Ireland.

Lo'Jo (France)

Denis Péan founded Lo'Jo in Angers, the capital of mid-western-France and a place made up of French, African, Carribbean and Indo-Chinese well-to-do old townies and rough-neck suburban survivors. In the early '80s Péan gathered together a pool of local mates who shared his fascination with music, theatre, circus performance, dance, sculpture and poetry. The troupe eventually toured Europe with its unique spectacles of street culture.

This early experience has given Lo'Jo a language of its own. Musically, it includes North African song and percussion, dub-rock and Romany violin. Péan's songs include French, English, Spanish and words that just sound right, even if they don't exist. His gruff, warm vocals are accompanied by two Berber sisters - Nadia and Yaminda Nid el Mourid - whose astonishing close harmony is one of Lo'Jo's most distinctive features. With a Carribbean bassist and a French accordion player, the sound is an indescribable pot-au-feu of French musette, Arabic and Romany intonations, rock, circus music and snippets from far-flung places.

In the constant search to recreate new performing concepts Lo'Jo developed the live extravaganza *Kabar-Lo'Jo* (1997), which involved a team of 45 performers and technicians. In 1998 the album *Mojo Radio* was released. It displays the

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group's dramatic evolution from street-stars to the hyper-sonic circus. Lo'Jo concerts in Europe and the USA have always elicited astonished responses. As one *Le Monde* critic put it: "At times you get the feeling that you are being hypnotised by a fun-fair shaman but you keep dancing, shimmying and above all, dreaming about tribes, landscapes and far-flung flavours."

Lo'Jo are:

Denis Péan (vocals, keyboards), Richard Bourreau (violin, kora), Guy Raimbault (accordeon), Nico Gallard (drums, percussion), Nicholas Kham Meselien (bass), Nadia Nid El Mourid (backing vocals, percussion), Yaminda Nid El Mourid (backing vocals, sax, percussion).

Assisted by the French Ministry of Foreign Affairs - Association Française d'Action Artistique and the Alliance Française.

Los Gamberros (Australia)

A treasure of the Adelaide flamenco scene, Los Gamberros have won a devoted following from lovers of the art of flamenco. This troupe of talented dancers and musicians evoke the fierce passion and explicit frisson of the ancient flamenco art. Percussive guitar, rhythmic claps and furious footwork build to moments of fiery intensity.

Los Gamberros: Areti Boyaci (dancer), Elena Varga (dancer, vocals), Werner Neumann (guitar), Robbie Varga (guitar), Gilli Atkinson (percussion).

Men at Work (Australia)

Men at Work defined a time and place in the history of Australian contemporary popular music. Their songs - *Who Can It Be Now*, *Down Under*, *Be Good Johnny* and *Overkill* - are amongst anthems that are etched in the consciousness of an entire generation of Australians.

In the post-punk era of the early '80s, they took the world by storm with their albums *Business As Usual* and *Cargo*. *Business As Usual* alone sold 15 million copies worldwide, was the *Billboard* USA number 1 album for 15 weeks and charted for a total of 90 weeks in the US.

Now, Men At Work are back in Australia, following a massively successful American tour to celebrate the new album, *Brazil*. Recorded before 10,000 people in South America, *Brazil* is an awesome feat, containing more than a dozen touchstone Men At Work songs, plus the new studio recording of *The Longest Night*. Since its recent release in Brazil, *Brazil* has soared to platinum sales.

Men at Work have a phenomenal stage presence filled with humour and high energy rock'n'roll. Born in 1979 with a desire to play exciting original music that could be fun, Men at Work spent a few months playing Thursday nights at the Cricketers Arms Hotel, Melbourne. By the end of 1980 the group was selling out every venue in the city. In 1982, with two No.1 singles and a No.1 album, Men at Work headed overseas. On *Business As Usual's Down Under*, "women glowed and men chundered" and the band went to number one in Australia, the US and the UK.

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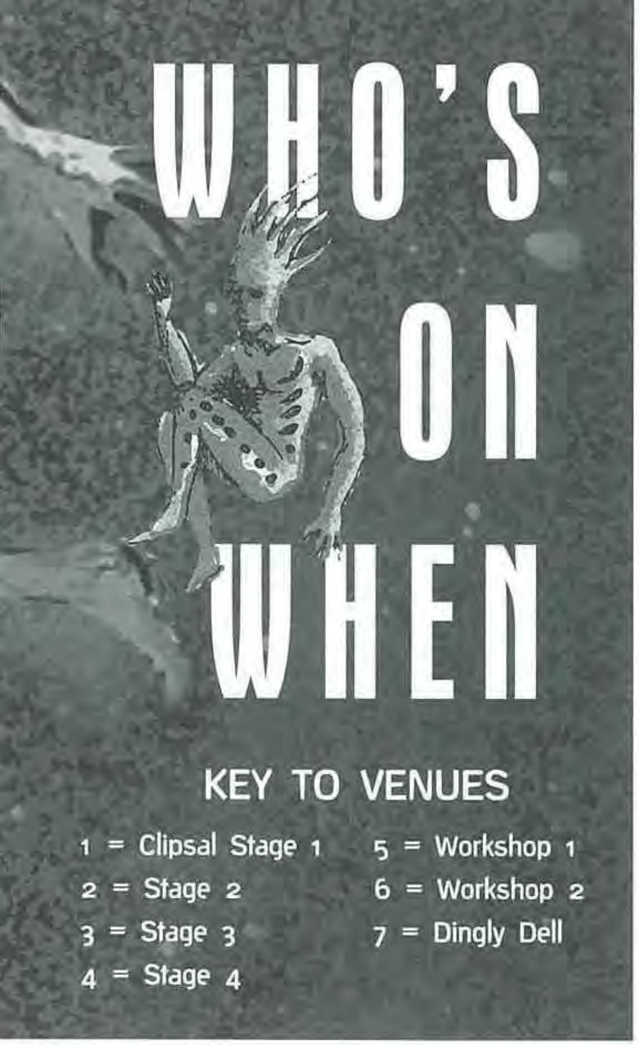


KEY TO VENUES

1 = Clipsal Stage 1
2 = Stage 2
3 = Stage 3
4 = Stage 4
5 = Workshop 1
6 = Workshop 2
7 = Dingly Dell

SATURDAY AFTERNOON 12.00 noon - 6.00pm

Time		Venue Code
12.00	Te Vaka	2
12.00	Chris Finnen	3
12.00	Reuben Fast Horse (workshop)	6
1.00	African Gypsies with Phil Manzanera	1
1.00	Monks of Serra Mey	4
1.00	Bush Poetry	5
2.00	Frank Yamma	2
2.00	Xenos	3
2.00	Oliver Mtukudzi (workshop)	6
2.45	Yair Dalal & The Al Ol Ensemble	1
2.45	(It's a) Gospel Nation	4
2.45	Shiv Kumar Sharma (workshop)	5
3.45	Karma County	2
3.45	Los Gamberros	3
3.45	Ataru Taru Taiko	6
4.30	Lo'Jo	1
4.30	Heather Frahn	4
4.30	Muszikas (workshop)	5
5.30	Dave Dobbyn	2
5.30	The Gadflys	3
5.30	Te Vaka (workshop)	6

SUNDAY AFTERNOON 12.00 noon - 6.00pm

Time		Venue Code
12.00	Muszikas featuring Marta Sebestyen	1
12.00	Gjallarhorn	4
12.00	Paul Pooley (bass, The Glimpse) (workshop)	5
1.00	Monks of Serra Mey	2
1.00	Whiplash	3
1.00	Yair Dalal (workshop)	6
1.45	Te Vaka	1
1.45	Dave Dobbyn	4
1.45	Ravi Chary (sitar, The Glimpse) (workshop)	5
2.45	Jackie Leven	2
2.45	Fruit	3
2.45	Bush Poetry	5
2.45	Virag (hurdy gurdy,Tulipan) (workshop)	6
3.30	Trilok Gurtu and The Glimpse	1
3.30	Shiv Kumar Sharma	4
3.30	Yair Dalal (solo)	5
4.30	Cesar Stroscio & Esquina	2
4.30	Frank Yamma	3
4.30	Bakhane Seck (drum, Baaba Maal) (workshop)	6
5.15	African Gypsies with Phil Manzanera	1
5.15	Tulipan	4
5.15	Jaya Deva (gimbri/guitar, The Glimpse)	5

SUNDAY NIGHT 6.00 pm - 12.00 midnight

Time		Venue Code
6.10	Yungchen Lhamo	4
6.10	Kila (percussion) (workshop)	6
6.10	Strange Fruit ("Flight")	7
6.50	Ernest Ranglin	1
6.50	Liam O'Flynn	4
6.50	Sidewalk Tango with Cesar Stroscio (workshop)	5
7.45	Drummers of Burundi	2
7.45	The Gadflys	3
8.30	Kila	1
8.30	Oliver Mtukudzi	4
9.25	Las Perlas del Son	2
9.25	Mornington Island Dancers	7
10.20	Baaba Maal	1

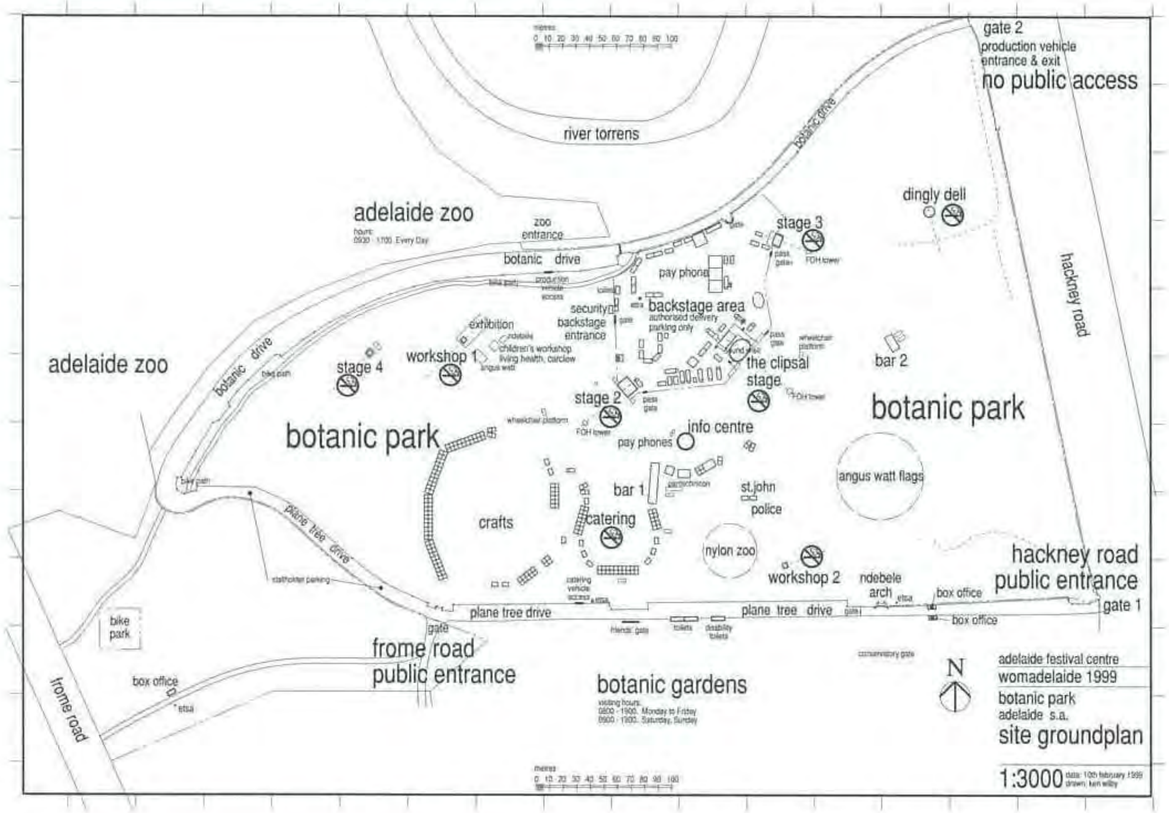
All times are subject to change. WOMADELAIDE reserves the right to vary artists and programs - all variations will be announced on the day.

FRIDAY NIGHT 6.00pm - midnight

Time		Venue Code
6.00	Lo'Jo	2
6.00	Kaha	3
7.00	Kaurna Welcome	1
7.05	Adelaide Symphony Orchestra & Liam O'Flynn	1
7.05	Xenos	4
7.05	Gjallarhorn (workshop)	5
7.50	Muszikas featuring Marta Sebestyen	2
7.50	Colin Hay	3
7.50	(It's a) Gospel Nation	6
8.50	Kila	1
8.50	Slava Grigoryan	4
9.50	Bangarra	2
9.50	Karma County	3
10.35	Drummers of Burundi	1
11.15	Gjallarhorn	2
11.15	Mornington Island Dancers	7

SATURDAY NIGHT 6.00pm - 12.00 midnight

Time		Venue Code
6.15	Jackie Leven	4
6.15	Oliver Mtukudzi	5
6.15	Hung Phan	6
6.15	Strange Fruit ("The Field")	1(-ish)
6.45	Ernest Ranglin	2
6.45	Tulipan	3
6.45	African Guitar Styles (African Gypsies) (workshop)	6
7.45	Baaba Maal	1
7.45	Trochus	4
7.45	Gjallarhorn (workshop)	5
8.45	Bangarra	2
8.45	Trilok Gurtu and The Glimpse	3
9.45	Men At Work	1
9.45	Cesar Stroscio & Esquina	4
11.00	Shiv Kumar Sharma	2
11.00	Yungchen Lhamo	3



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Their 16 week run at Number One was only ended by the appearance of Michael Jackson's *Thriller.*

Business As Usual sold 10 million copies. During their time in the US their single *Who Can It Be Now?* reached *Billboard's* No.1. Their second album release, *Cargo*, sold over five million, went gold in the US and included the hit *Everything I Need.*

Men at Work stopped touring at the end of 1985 and Colin Hay and Greg Ham pursued solo careers. The pressure of constant requests to revive the band bore down and, in 1996, Colin and Greg decided to wake Men at Work from its slumber. The response has been overwhelming and Men at Work are as cool and funky as ever.

Joining the original Men Colin Hay and Greg Ham are James Ryan, Rick Grossman, Peter Maslen, Graeme Fraser, Simon Blanch, Kurt Wagner and Marcus Bennet.

Monks of Serra Mey (Tibet/India)

A traditional offering of Tibetan Cham Dance and ritual chanting. Cham Dance presents the spiritual history of Tibet through ritualistic movement set to music performed on an extraordinary array of traditional wind and percussion instruments. The Cham Dance is inspired by traditional Tibetan opera and legend, the characters of which are both peaceful and wrathful deities, yogis, sages and others who have overcome evil beings, death and fantastic creatures. The essential motivation to these rituals is the elimination of enemies and interfering influences which harm sentient beings and become obstacles to the teachings of Buddha.

This performance is led by Ven Khensur Rimpoche, who entered the monastery of his own accord at the age of eleven. He studied the five great texts, receiving tuition from spiritual leaders, including His Holiness, The Dalai Lama. The Dalai Lama ultimately appointed Khensur Rimpoche as Abbot of Serra Mey Monastery.

The instruments used by these monks are of an ancient design. Used in the Himalaya and among the 'monastic orchestra' are the *kakling*, an oboe-like horn which uses the same technique as the didgeridoo, the *nga* drum, *dungchen* metal horns ranging up to five metres in length, plus other drums and cymbals of varying sizes. The costumes and masks, which are made, under the instruction of the Tibetan masters of the art, consist of stunning brocades and feature embossing and ceremonial ornamentation.

Ritual chanting is as old as religion. In Tibetan Buddhism it is a vocalisation of prayer to set up certain vibrations which encourage its desired positive outcome. These sounds are also used in meditation.

The monks of Serra Mey will chant mantras and prayers which enable the religious invocation to be enacted. Their indiscernible sounds keep obscure the deeply profound nature of the chant which is accessible only to initiates of the highest practices To experience this unique chanting is both exhilarating and calming.

Mornington Island Dancers (Australia)

The Lardil people of Mornington Island thank the Kuarna people of the Red Kangaroo Plains for the welcome to their lands. Mornington Island, in the Gulf of Carpentaria of northern Australia, is a rich preserve of Aboriginal culture. The largest island in the Sir Edward Pellew Group, Mornington has legends dating back to before the ice age, when many of the islands were still a part of the mainland.

The holders of tradition here are the Lardil people who, through the travellings of Dreamtime ancestors, are culturally linked to the tribes of more than half of the continent, in Central, South and Western Australia.

The first three inhabitants of Mornington were Marnbil, Dhuldhual and Ghingin, who arrived from the mainland by raft and named all the places. The Dreamtime ancestors Tuwurtu (Rainbow Serpent), Gidegal (Moon) and Nyarabiani (Dingo) formed the landscape and laid down the sacred law of the land. The stories have been handed down through song and dance directly from the Dreaming.

In 1973, elders of the Lardil people established a special touring company of traditional songmen and dancers under the banner Australian Aborigines Woomera. Woomera is the spear-thrower that gives strength to hunt and symbolises the strength required for the company to promote and preserve tradition. Their aim is not to forget the things that took thousands of years to learn.

This vital expression of the world's oldest living culture will include: Dances of:

Legendary Ancestors - 'Dingo, Moon, Rainbow Snake', 'Seagull and Crane';

Unseen People - 'Mermaid', 'Mangrove Man';

Fun Dances - 'Crow and Willy Wagtail', 'Rooster Gunga', 'Indian Ochre-Afghan Camel Driver', 'Chinaman Eating Too Much Honey', 'Wife Stealing', 'Mailplane';

Hunting Dances - 'Wallaby', 'Shallow Water Fishing', 'Oyster Picking', 'Wild Honey', 'Wild Date', 'Rod Fishing';

Dances of the Sea - 'Sea Dashing Against Rocks', 'Stingray and Redbill', 'Rainbow Serpent', 'Waterspout', 'Rile Fish';

Dances of the Land - 'Bushfire', 'Whirlwind', 'Red Ants Marching', 'Brolgas', 'Pelican', 'Night Owl'.

Muzsikás featuring Márta Sebestyén (Hungary)

Internationally recognised for outstanding musicianship and enchanting interpretations of traditional eastern European folk music, Muzsikás and Márta Sebestyén have steadily become one of the world's most sought-after performing ensembles.

The bewitching vocals of Márta Sebestyen have earned her the status of Europe's most entrancing voice. Her golden voice graced the soundtrack of the Oscar-winning film, *The English Patient* and the Grammy winning *Boheme*, by Deep Forest.

The follow up release to 1993's *Maramaros: The Lost Jewish Music of Transylvania*, is *Morning Star* and finds Muzsikás with another collection of never-before-recorded material which has brought the group and their music to new levels of recognition internationally.

At the age of 12, Márta received her first folk singing prize from esteemed composer Zoltan Kodaly. She first sang with Muzsikás in the early '80s when they reigned as the leading dance group at the Hungarian tanchez ('dance house') movement.

The tanchez emerged as an expression of Hungarian student nationalism at the time of loosening Soviet grip. With no rational basis for censoring the Hungarians' wholesome interest in traditional music there was still a good deal of suspicion surrounding the movement. Despite political pressure, the collaboration between Muzsikás and Márta Sebestyén maintained its exuberant appeal.

Through extensive outreach and research in areas mostly forgotten behind the Iron Curtain, Muzsikás bring the rich and complex tradition of Transylvanian and Carpathian music to the world via concerts, festivals, recordings, radio and television. Today their performances are characterised by pure folk style combining Jewish, Ottoman, Hapsburg and Gypsy influences. Even as the band digs deeper into history for musical inspiration the effect is vividly modern.

Muzsikás are:

Péter Éri (viola, mandolin, lute), Daniel Hamar (double bass, dulcimer), Lászlo Porteleki (violin), Mihály Sipos (violin, zither), Márta Sebestyén (vocals, flute, recorder).

They are joined by dancers Ildiko Toth and Zoltan Farkas.

Oliver Mtukudzi (Zimbabwe)

Zimbabwe's top selling artist of the decade is Oliver 'Tuku' Mtukudzi. Tuku's urban mixture of *mbira* and township *mbaqanga* has made him a national favourite in a career which has spanned nearly twenty years and produced some 60 original albums (including 40 gold discs!).

Tuku's fixture on the national charts began in the '70s as a member of the Black Spirits. Following the Independence War he was able to go on the road across Zimbabwe and Southern Africa and make clear statements about nationhood that were previously censored, or hidden in proverbs to escape Rhodesian censors.

Tuku's '80s album, *Afrika*, was embraced for its expression of the sentiments of his people. His songs focus on the social and economic issues governing people's daily lives, but are imbued with an infectious sense of humour and optimism. The traditional forms of mbira, the South African mbaqanga style, and the Zimbabwean music, JIT, all affect his musical consciousness. These, like *katekwe*, the traditional drumming patterns of the clan, are absorbed into an art and an invention which are now indisputably his own.

Oliver Mtukudzi's social responsibilities have taken him to forays in the area of film and television. He has participated in several documentaries on Zimbabwean music including the BBC's *Under African Skies* and *Soul of Mbira.* In 1990 Tuku found film success, playing the lead role in *JIT* - the first local

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feature film with an all-Zimbabwean cast, which took Denmark, France and the UK by storm.

Tuku's film career continued with *Neria*, a serious drama about women's rights, which was another box-office triumph. From film, Tuku turned his attention to the musical *Was My Child*, a project about the plight of street children for which he received honours from the Zimbabwe Writers' Union.

Alongside these commitments, Tuku has continued to perform regularly in Zimbabwe and abroad. His continual experimentation with Zimbabwean musical sounds and rhythms has earned him the reputation as one of the few genuine innovators on the Zimbabwean music scene.

Reuben Fast Horse (USA)

Reuben Fast Horse is a traditional Lakota singer, dancer, flautist, drummer, craftsman, storyteller and educator who has been influential in bringing Native American music and dance to the world stage. He frequently appears with Kevin Locke - the pre-eminent Lakota flautist and hoop dancer - and has toured and recorded extensively with Lunar Drive, seen at WOMADELAIDE in 1997.

Reuben is an eloquent advocate of the contributions of Native America to contemporary life and portrays Ancient America in songs using Lakota, Ojibway, Dine and Blackfoot languages. His dance repertoire includes the Grass, Fancy, and Traditional dances, as well as the Buffalo and Eagle dances which almost disappeared from Lakota culture.

Shiv Kumar Sharma (India)

Master of the 116-stringed santoor, Shiv Kumar Sharma has gained international distinction for his virtuosity, musicianship and profound interpretation of Indian classical music. The santoor is a little-known folk lute from Kashmir, rarely played to its full potential: in the hands of Shiv Kumar Sharma it has become recognised for its remarkably expressive range.

Shiv Kumar Sharma was born in Kashmir. Studying tabla with his father, himself a distinguished musician, he became fascinated with the santoor. His fine classical training and mastery of the instrument elevated it to the status of the voice, sitar and sarod.

A complex hammered zither, the santoor has undergone a number of modifications in Shiv Kumar's hands. He introduced a chromatic arrangement of notes, increased the range to three octaves and created new playing techniques to sustain notes. With this instrument Sharma developed new and intricate rhythmic patterns without sacrificing the beauty of the melody or the repertoire handed down by his father. His training in voice and tabla has helped him to maintain the perfect balance between *swar* (melody) and *laya* (rhythm) essential to the beauty of form of Indian music.

Appearing with Shiv Kumar Sharma are Rahul Shiv Kumar Sharma (santoor) and Shafaat Ahmed Khan (tabla). This is the first time that *santoor jugulbandi* (two santoors together) will have been heard in Australia.

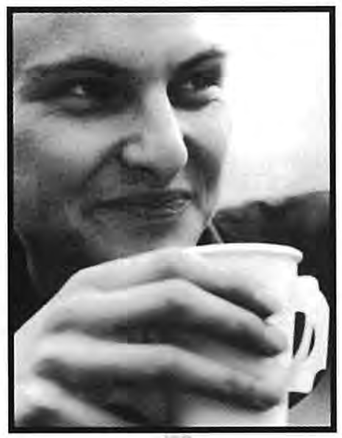
By arrangement with Nataraj Cultural Centre.

Sidewalk Tango (Australia)

To be seen in workshop mode with Cesar Stroscio and Esquina guitarist Pinot Enriquez. Dancer David Backler started performing and teaching the sensual *Tango Argentino* in Barcelona in 1985. He has performed in Paris and London with Eduardo del Rio and Teddy Piero Tango, and has trained with many other renowned *milongueros* and teachers. He founded New Zealand's first Tango Bar and Tango Argentino school and in a diverse career has appeared in film (*The Frighteners* and *Full Metal Jacket*), trained with Polish Olympic acrobat Marek Popov and renowned French clown Philippe Gaulier.

Slack Taxi (Australia)

The physical theatre troupe Slack Taxi was founded by artistic director Jen Martin in 1994. With backgrounds in circus, music, dance and theatre, its artists have created performance spectaculars featuring stilts, stunning visual effects, acrobatic expertise, original music and comic characterisations. Be prepared to be surprised as Slack Taxi make their mark amongst the audience at WOMADELAIDE 99.



Slava Grigoryan (Australia)

Born in 1976 in Alma Ata, Khazakstan, guitarist Slava Grigoryan has been hailed as Australia's new John Williams. He has been much inspired by his parents who were players in the Khazakstan Philharmonic Orchestra and migrated to Australia when he was four. They gave him his first guitar at the age of six.

Slava quickly became involved in a broad range of musical experiences. He played first in a trio with his parents and later as a soloist with the 'Melbourne Musicians' and the 'Melbourne Mandolin Orchestra', with which he toured to Japan and Europe. There was no doubting Slava's superior artistry and, by the age of 15 he took third prize in the prestigious Tokyo International Guitar Competition, becoming the youngest finalist in the history of the award.

Slava Grigoryan recorded an album of popular solo classical guitar works when he was 16. He has since toured alongside Paco Peña and Leo Kottke. His debut at London's Wigmore Hall in 1996 prompted *Classical Guitar* Magazine to hail him as "one of the very best talents to have emerged in recent years".

Slava toured with the Australian Chamber Orchestra in 1997, performing the famous Rodrigo Guitar Concerto, and in that same year recorded his second album *Dance of the Angel*, a stunning collection of emotive performances that faithfully convey the passion of the Latin Tango and bossa-nova. His promotional tour of the album to the US and Canada began with a standing ovation for his incredible performance at the Weill Recital Room at Carnegie Hall.

Slava now lives in London where he is exploring new musical influences, ranging from contemporary pop to Latin jazz and world music. His current diary includes dates with the Royal Festival Hall and the BBC Concert Orchestra, the London Philharmonic Orchestra, a Japanese concert tour and an Australian tour for Musica Viva.

Strange Fruit (Australia)

Strange Fruit marry mime, commedia dell'arte, dance and acrobatic skill in a pageant of physical prowess, music and colour. Their work is a special synthesis of sculpture and performance, with a very strong visual base and startling choreographic design.

Strange Fruit's first major show, *The Field*, has been a stunning success both in Australia and abroad. It features performers harnessed to 5m-long fibreglass poles against the skyline. Men in black velvet suits and garish shirts, women in colourful gowns and wigs, meticulous make-up, bright red lips and colourful eyes appear like characters from Hoffman's tales. Strange Fruit have performed regularly at Australasian festivals and at some 40 festivals in France, the UK, the Netherlands, Germany, Belgium, Sweden and New Caledonia during 1996 and 1997.

For WOMADELAIDE Strange Fruit will be presenting both *The Field* and *Flight,* a recent work based on the myth of Icarus and his father, the great inventor Daedalus. It explores mankind's obsession with flight and all that it has symbolised through the ages. The journey of a group of absurd aviators is contrasted with a golden winged statue which comes to life and takes to the air.

In Flight fibreglass poles thrust the performers high above the audience, and creates a dynamic energy level with a strong sense of space and danger.

The Strange Fruit are; Roderick Poole, Emma Leak, Richard Jones, Amy Gale, Phillip Gleeson, Valley Lipcer, Shane Grant, Jacob Lehrer, Miki Oikawa, Jillian Judges, and Jennifer Ryan.

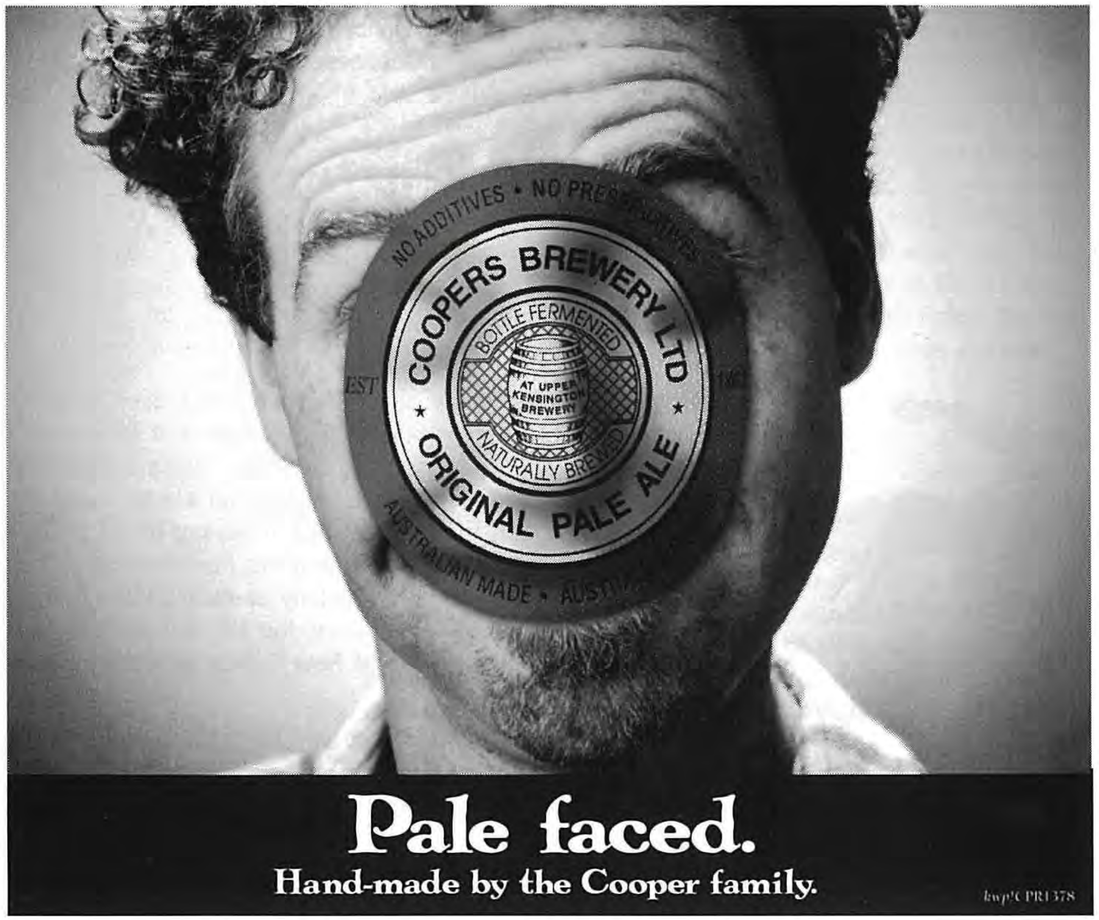
Te Vaka (New Zealand)

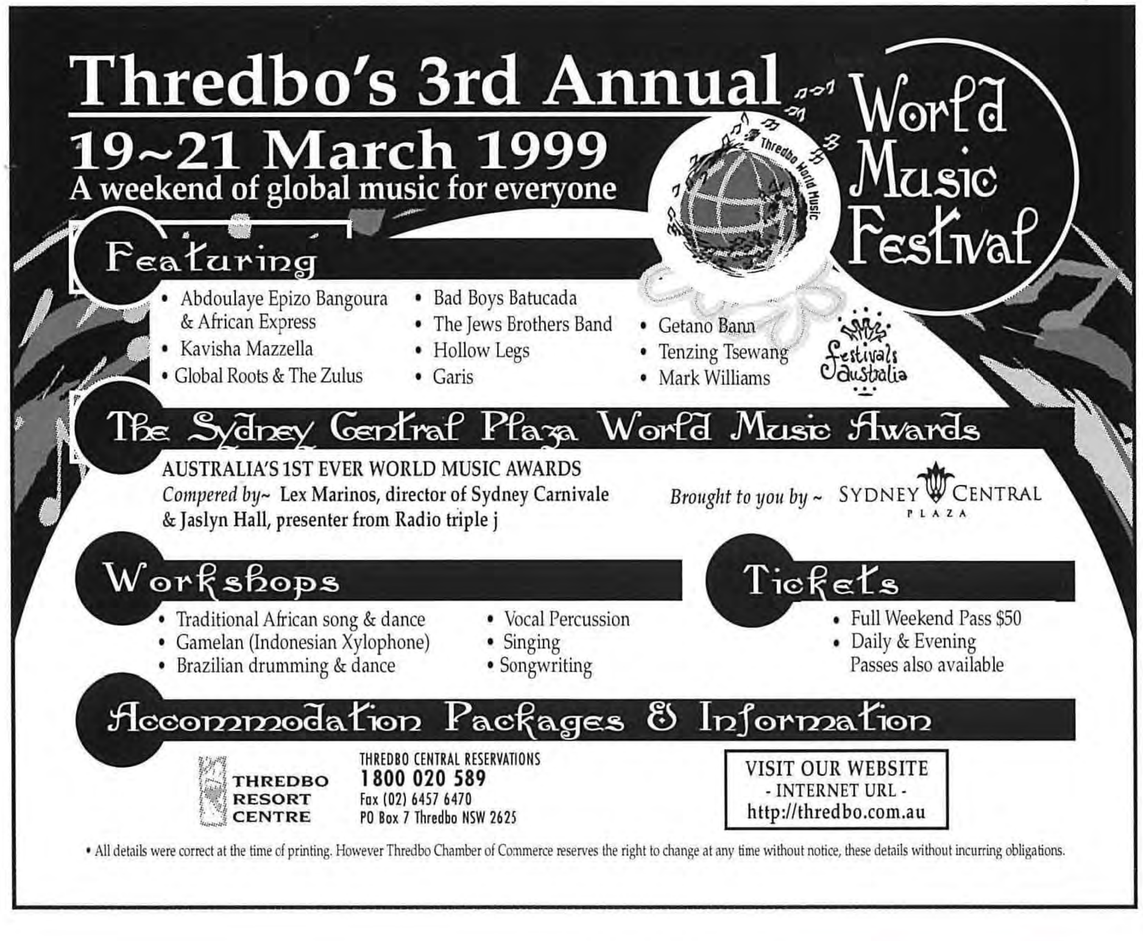
'Pacific Wave' might be the best way to describe the powerful, tribal, rootsy feel of Te Vaka. Spearheaded by vocalist and songwriter Opetaia Foa'i, this ten-piece group blends influences from all over the Pacific.

The music is original in its incorporation of traditional and contemporary instruments, the focus being upon the *pate* or log drum, the true root of the Pacific sound. This instrument is made from the Puapua or Fetau tree and was originally used for calling important meetings.

Opetaia Foa'i draws inspiration from his Pacific origins, Tokelau and Tuvalu, two islands in the middle of the Pacific where the equator crosses the international dateline.

Born and raised in Samoa, Opetaia Foa'i migrated with his family to New Zealand at the age of nine. Here the Tokelauan community continued to provide musical inspiration with every gathering being an opportunity to sing. Traditional drumming





and dancing and Pacific dress converge in Te Vaka's performances, creating a highly exciting visual dimension. The choreography, like the music, is a blend of cultural influences and styles.

Te Vaka made their WOMAD debut in New Zealand in 1997 and went on to tour Europe (including a number of WOMAD festivals there) to great acclaim.

The musicians of Te Vaka are: Opetai Foa'I (vocals, guitar, percussion), Luavasa Foa'i (bass, vocals), Sulata Foa'i (vocals), Alana Foa'i (vocals), Daniel Foa'i (vocals), Neil Forrest (log drums, percussion, guitar, vocals), Andrew Dukeson (drums, log drums) and Simona Hope (vocals).

Trilok Gurtu and The Glimpse (India)

Trilok Gurtu was born into a highly musical family in Mumbai. His grandfather was a noted sitar player and his mother, Shobha Gurtu, is a classical singing star. Musical studies began in Trilok's infancy and he studied the tabla from the age of six.

Trilok's extraordinary percussion skills in classical Indian, jazz pop and classical have brought him great fame. In the late '70s Trilok settled in Hamburg, which remains the base for his international touring and performing career. He has worked extensively with John McLaughlin, Jan Garbareck, Joe Zawinul and Pat Metheny. In addition are his classical and dance collaborations with The Labeque Sisters, Yo-Yo Ma and Carolyn Carlson.

In 1993 Trilok teamed up with Joe Zawinul for a number of European festival appearances and the album *Crazy Saints*. This became the name for the trio which evolved with the addition of Pat Metheny. Audiences were enthralled by his compositions, which linked subtle Indian rhythms and singing with jazz and rock.

The Glimpse is a new group, featuring sitar, harmonium, ganawa and voices in a euphonic sound that conveys Trilok's fresh and different compositions, still based in the traditions of India but representing a merging with distinctly Indian, Moroccan and Bulgarian influences.

The Glimpse are:

Trilok Gurtu (percussion, vocals), Jaya Deva (ganawa, guitar, vocals), Paul Pooley (bass), Ravi Chary (sitar, harmonium, vocals).

Trochus (Australia)

Trochus acknowledge the Kuarna people and thank them for the welcome to their lands. The band takes its name from a conical shell found in the tropical waters off Queensland and scattered throughout the waters of the Torres Strait. The trochus is synonymous with Torres Strait Islanders. Prior to the invention of plastics, trochus and pearls were big industries that attracted local divers to reap the bounty of the Torres Strait.

The trochus also lured Malaysians, Japanese, Indonesians and Chinese and, in many ways, was the catalyst for the cultural melange that makes the region so exciting today. Trochus, the

group, brings together musicians from various cultural backgrounds through a musical voice of funk, ska, blues and Torres Strait Islander traditional and contemporary music. Their aims express human rights issues, equality and justice for indigenous peoples of the world.

Trochus is:

Jardine Andy Kiwat (vocals, guitar, soprano sax, warup - traditional TSI drum), Eddie "King" Peters (vocals, drum), Anthony Pak Poy (bass), Grayson Rotumuh (lead guitar), Michael Haaroff (keyboards, trumpet, percussion).

Tulipan (Australia)

In April last year, Tulipan were one of six finalists at the prestigious Kaustinen Competition in Finland, the only band from outside Europe ever to have reached the finals of this annual competition, which seeks to find the best World Music bands internationally.

A group of young women who met at the Queensland Conservatorium of Music, Tulipan work together to create a new musical expression, a potent mix of lyrical melodies, fire and passion. In 1998 Tulipan were one of the highlights of the Woodforde Folk Festival. Within the first few weeks of the year, the news came that they had scored two places in 4ZZZ's 1997 Hot 100 and had been chosen as winners of JJJ's/Loud's 'Unearthing the World' competition.

In February 1998 Tulipan set off on their first tour to Sydney with great responses to their performances. They were immediately signed by Larrikin Music Publishing and Festival Records and the release of their debut album *Manic Celeste* has been enthusiastically received by broadcasters, critics and waiting fans.

Tulipan's music features pure melodicism wrapped around a solid core of relentless rhythm. However, while the music may be rooted in European folk tradition, it steadfastly refuses to be classified, for it has a truly universal sound and is truly accessible.

Tulipan are:

Virag Antal (vocals, hurdy-gurdy, zither, hammer dulcimer), Sallie Campbell (keyboards, violin, vocals), Jasmine Geraghty (saxophone, piano, vocals), Tanja Hafenstein (percussion, drums, vocals).

Whiplash (Australia)

Whiplash present a no-holds barred funfest of riotous energy and foot-stomping tunes. Exploring Celtic roots - from the sweetness of Irish melodies to rollicking ballads - Whiplash makes music as diverse as Australia itself with echoes of our Celtic convict and working class past and our culturally complex present. Their music is tempered by a spirit of independence and celebration and spread across a spectrum of styles that appeal to crowds of all ages and tastes, from traditionalists to hardcore rock and thrash maniacs. Original material reflects the weird humanity of urban life with biting humour and boisterous belligerence. Whiplash has recorded two albums to date.

Whiplash are: Sarah Connor (vocals, tambourine), Milton Stewart (guitar, vocals), Andrew Galpin (mandolin, harmonica), James Sweeney (violin), Gerard McIntyre (bass) and Dylan O'Brien (drums).

Xenos (Australia)

Xenos play modern Macedonian Gypsy dance music. Their style is driven by subtly complex, captivating rhythms interwoven with sinuous, seductive sax solos and mysterious and exotic scales.

The lead instrument is the saxophone played by Anne Hildyard. She also plays the older instrument the *gaida*, a Balkan bagpipe, and two sizes of *zurna*, the powerful little double-reed instrument used for dance music from China to Cuba.

Of the various drums, some quite ancient, the Gypsy bongos provide the driving rhythm. Beaten with sticks, these are combined with alto sax, bass, voices and accordion in a rich and varied palate of sound.

Xenos was based in Zürich for 6 years, during which time they played over 400 concerts, toured broadly through Europe and recorded two albums. With some personnel changes, they are now based in Melbourne where they perform regularly for the Greek, Macedonian and Rom communities, as well as other cultural festivals.

Xenos are: Anne Hildyard (saxophone, vocals, gaida, shawm, zurna), Lee Hildyard (vocals), Rob Bester (bass, davul, bagpipes), Sophie Chapman (accordion, zil, vocals), Faut Sazimanoski (tapan, gypsy bongos, darabuka).

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Yair Dalal & The Al Ol Ensemble (Israel)

An ensemble of five Israelis and two Palestinians who fuse Middle Eastern rhythms with Klezmer and Balkan musical influences. Yair Dalal is a leading figure in Israeli music and a fine composer, oud and violin player whose Iraqi/Jewish background is expressed in his rare combinations of musical traditions.

Dalal's musical associations include those with Maestro Zubin Mehta and the Oslo Philharmonic Orchestra, The Israel Chamber Orchestra, L Shankar, Jordi Savall, Michel Bismuth, Josi Arnheim and Ken Zuckerman.

The musicians of Al Ol ensemble are among the foremost musicians in contemporary world music. Through their music and composition the ensemble embodies the changing spirit of the Middle East, exemplified by its diverse instrumentation: oud, sitar, guitar, clarinet, tabla, African and Middle Eastern percussion.

Mutual respect and release from political conflict are central to the group's philosophy which is a sentiment prevailing in much of the music.

Yair Dalal (composer, violin, oud), Eyal Sela (clarinet, flutes), Eyal Favan (sitar, guitar), Nurit Ofer (tabla, tampura and vocal), Avraham Shaked Agababa (percussion: daf and darbukka).

Yungchen Lhamo (Tibet)

Yungchen Lhamo's consummate artistry has brought to the world a unique talent and a rare insight to Tibetan culture. With her own harrowing tale of childhood deprivation and her flight from Tibet to His Holiness the Dalai Lama's compounds in Dharmasala, she has become a de facto ambassador of Tibet and Tibetan Buddhism. But she is above all an artist and one of great distinction.

Yungchen's music touches universal themes of longing and loneliness, but also hope, compassion and determination. Her high, pure voice evokes the wind and mountain heights of her homeland, its intricate melismas summoning the language of the birds.

Brought to prominence in her adopted Australian home through her performances at WOMADELAIDE '95 and the 1996 Adelaide Festival, Yungchen Lhamo has gone on to perform internationally to audiences ranging from religious and world leaders, to rock and world music festivals, nightclubs and concert halls - including twice at New York's Carnegie Hall. It is with great pride and pleasure that we welcome Yungchen back to Adelaide.

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The Advertiser

A Visual Feast

WOMADELAIDE 99 is a visual sensation with the work of three honoured guest artists and a national exhibition premiere.

Angus Watt (UK)

Celebrated flag and banner designer Angus Watt has set the park aflutter with spectacular creations. His approach to flag-making has made him one of the most in-demand public art practitioners in England and Europe, where, working with his sister Shona, he has completed many major commissions and made a substantial mark on WOMAD festivals.

"These flags and banners hover iridescently between craft, design and installation - light, fabric, colour and shape are used with painterly precision". (Pete Gomes, I.C.A. London.)

See Information Centre for flag-making workshop details!

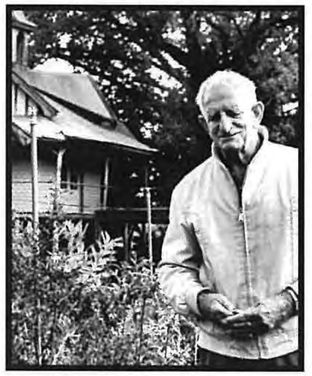
Francina and Angelina Ndimande

Botanic Park has come alive with mural works celebrating the colours and designs of the Ndebele people of the Transvaal region and created on site by distinguished artists Francina and Angelina Ndimande.

Traditionally, the house is very much the preserve of the Ndebele women and the wall decorations they create (and the colours used in them) play a significant role in reflecting the life of the community, with the house itself being of central importance as a motif of protection and a metaphor for community. The wonderful murals of the Ndebele people leap out of the landscape as you travel through the Transvaal regions. The geometric forms stem directly from the vibrant designs found in the stunning beadwork made by the Amandebele.

Mother and daughter team Francina and Angelina are renowned and respected exponents of the many artforms of the Ndebele - including beadwork, a unique aspect of Ndebele identity - which today play an important role in the contemporary decorative arts scene in Jonannesburg.

See Information Centre for mural-painting workshop details!



"You never had any trouble with pine, you couldn't kill them with an axe. The pines come up like hairs on a cat's back"

The People's Forest

Premiering at WOMADELAIDE, this exhibition of film, photography, artefacts and oral history celebrates the untold story of a crucial human element in Australia's forest heritage. The exhibition is the first exploration of the social history of our forests through the lives of more than 88 men and women.

The foundation stone of the project is an oral history collection recorded over six years in association with the National Library of Australia. It is the result of a partnership between the National Library of Australia, the Australia Foundation, the National Film and Sound Archive, the National Folk Festival and funding from the Visions of Australia Committee of the Commonwealth Department of the Arts.

The People's Forest aims to help reconcile Old Ways and New Ways in the forested landscapes. These stories contain the kernel of a Bush Dreaming with a wisdom, memory and insight into a treasure we are in danger of losing. The inseparable story of the people and the forests in which we live reveals the secrets of our hearts and imaginings. The birthright long taken for granted has been buried under urban sprawl, windows of burnt timber, plantations, farms and the endless invasion of exotic plants and animals.

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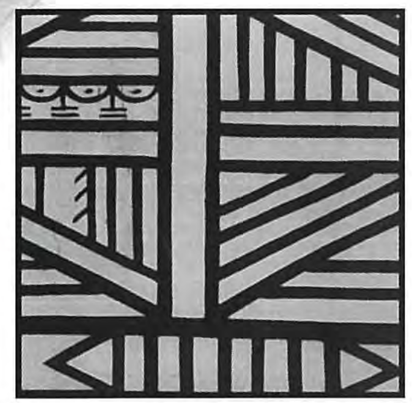

Lost Children

The Park is a big place for small people. Please keep an eye on your children and help anyone else's who may be lost. If assistance is required, please advise any member of the event crew equipped with two-way radio and make your way to the SA Police Centre for reunions.

Coming and Going

Please respect the privacy and comfort of neighbouring residents. Their goodwill is imperative to the continuing success of WOMADELAIDE. Please observe all parking controls and leave all areas litter, loiter and noise free.

Conditions of Entry

The event manager reserves the right to demand proof of eligibility for concession ticket purchase. Tickets are not transferable within any single session and must be produced on demand. Tickets and Pass Out stamp must be shown to gain re-entry to the Park during any single session or day. No refunds for lost tickets. Glass containers, alcohol, animals, high-set chairs, video cameras, audio recording equipment and laser pointers may not be brought into the Park and the manager reserves the right to inspect bags and containers at any time. No flash photography is permitted. Photography or recording for commercial purposes is strictly forbidden without the manager's written permission. WOMADELAIDE retains on behalf of artists the exclusive copyright for all photographs and recordings made on site. No person shall interfere with plants, water fixtures or any other installations within the venue. Persons not complying with these conditions and any reasonable direction by the manager may be asked to leave the venue and may be barred from re-entry. The manager takes no responsibility for any damage to or loss of property suffered within the venue.

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If you're feeling lazy, you can fill this form out and send it off to our mail order department, but the problem is that stock of all items is strictly limited. So to guarantee the completeness of your wardrobe get up now and rush over to our tent and buy one of everything. See you there....

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Carclew Children's Workshops

A wonderful program of activities for children, all brought together by Carclew Youth Arts Centre especially for WOMADELAIDE. And it's all free.

WOMADELAIDE 99 Children's Workshop Program

February 19th-21st 1999

Friday

7.00pm - 7.45pm
Jardine Kiwat and Eddie Peters:
Torres Strait Island stories, songs, music and dance.

Saturday

12.15pm - 1.00pm
Amanda King:
Bead making.
1.00pm - 1.45pm
Juniper Van-den Ende:
Mini Baroletta South American Kite making.
2.45pm - 3.30pm
Vincent Lamberti:
Samba for Kids, instrument making and percussion.
4.30pm - 5.15pm
Karl Telfer and Steve Goldsmith, Paitya Dance Group:
Descendants of the Kaurna people, perform Aboriginal stories, songs, music and dance.
6.15pm - 7.30pm
Cindy South Czabania:
West African inspired fetish necklaces.

Sunday

12.00noon - 12.45pm
Nayima Hassan:
Middle Eastern belly dance and hip belt making.

1.45pm - 2.30pm
Jerome Lyons, Tribal Instruments Australia, Frog Orchestra:
Drum making, percussion, face painting.
3.30pm - 4.15pm
Natalie Kagan and Jampa Monlam of Buddha House:
Tibetan Buddhist inspired Personal Mandalas
5.15pm - 6.00pm
Amanda King:
Head dress making.

6.45pm - 7.30pm
Cindy South Czabania:
African inspired masks.

The Nylon Zoo

A firm favourite with WOMADELAIDE audiences returns! More fabulous inflatable creatures created by Canadian artist Evelyn Roth and pumped up ready for action. Large, friendly, colourful...and bellies big enough to accommodate storytelling for children. Session times are displayed at the information stand.

The Adelaide Zoo

Right next door to the World of Music is the World of Animals, one of Australia's most respected and progressive collections of animals. The Zoo's breeding program for endangered species is remarkable, as is the innovation and sensitivity of its habitats. Visit the Zoo on your way to and from – or even during – WOMADELAIDE and enjoy this unique attraction. Show your Womadelaide ticket for 20% off the normal admission price.

Sun Smart

Save your skin: lots of sunscreen, a broad-brimmed hat and a long-sleeved shirt.

the WoZone

The WoZone

WOMADELAIDE's first-ever after-dark club

11.00pm-very late Fri 19 Feb and Sat 20 Feb

Adelaide Uni Bar (enter off Victoria Drive, city)
just 5 minutes walk from Botanic Park

Tickets at the door

$4 Womadelaide ticket holders, $8 others
(Free to WOMADELAIDE Artist and Media Pass holders)

In the

MAIN ROOM...

global dance, house, Latin, funk, hip-hop
with guest DJs:

Friday

Yusef Wilson III (Huggy Bear Sound System), Code (Repertoire), Matt Pearce (Q), re:incarnation (Chocolate)

Saturday

Rautie (Cargo), Agent 86 (Stag), Systa BB (3PBS Melbourne's "Planetary Chaos")

In the

CHILLOUT ROOM...

hop, dub, ambient with guest DJs:

Friday

Klangen (Hydrophonic CD), Forest (Exeter), Slim (Austral), Satori (Rumble)

Saturday

Catalyst (Clinic), Bel (Queer Lounge), Terence Towelling (Rhino Room), Sam g (3RRR Melbourne's "Headcharge")

Live performance after midnight

Friday

(chillout room): WHITE SIRENS (Melb) - freestyle drum 'n' bass from one of the Creative Vibes label's coolest new outfits, here for the first time. The brainchild of Adrian Watkins, White Sirens blend electronica with vocals, guitar and dreamy visuals to reach "sublime levels of ethereal beauty" (The Age)

Saturday

(main room): GANGA GIRI (Adel) plus THE BIRD (Syd) - "like Dr Who on Acid" (City Hub) thumping rhythms and tripped out tribal techno from three musos who fuse original electronic dance music with live drums and didj. Favourites at festivals and clubs all over Oz

PLUS

Funky visuals and films, including the debut screening of juju eyeballs' extended 3D animation clip "The Butterfly Factor", live audio/visual mixing by Nick Gilbert and Leith Aitchison, décor and live artworks by Rick Kevan, dancers Da Whyze Guize (like you've never seen them before), cushy beanbags and more! You could almost stay the night!

The Adelaide Festival Centre and Clipsal present

WOMADELAIDE 99

FOR WOMADELAIDE

EVENT DIRECTION
Artistic Directors: Rob Brookman, Thomas Brooman
Executive Producer: Ian Scobie
Marketing Director: Colin Koch

Project HQ
Arts Projects Australia
Directors: Rob Brookman, Ian Scobie
Operations/Projects Manager: Annette Tripodi
Admin/Logistics Manager: Di Farrell
Concessions Manager: Angela Stringer (Downer Koch Marketing)
Ops/Projects Assistant: Lee Cumberlidge
Admin Assistants: Torben Brookman, Lucy Combe
Artist Services: Gabrielle Bridges
WoZone Coordinator: Renato Capoccia Adelaide Festival Centre
Project Coordination: Rachel Azzopardi, Barbara Learmonth

Marketing/Sponsorship/Publicity
Downer Koch Marketing
Directors: Colin Koch, Nicky Downer
Project Coordinator: Angela Stringer
Publicity Manager: Diana Maschio (Diana Maschio Publicity)
Assistant Publicist: Danielle Poulos
Media Planning: Nicola Prime
Marketing Assistants: Nikki Rogers, Jenny Milne
Admin Assistant: Mary Antonio

THE WOMAD ORGANISATION
Artistic Director: Thomas Brooman
Special Projects Coordinator: Phil Clarke
Commercial Manager: Karen Coghlan
Marketing & Media Manager: Mandy Craine
Production Director: Steve Haddrell
Event Coordinator: Paula Henderson
Assistant to Artistic Director: Janine Kelly
Production Coordinator: Lesley Kingsley
Event Coordinator: Rachel Levay
Education Coordinator: Mandy Macfarlane
Education Coordinator: Annie Menter
WOMADELAIDE Sound Consultant: Rob Kamer

Production
Production Manager: Ken Wilby
Production Coordinator: Andrew Sampson
Senior Stage Manager: Margaret Crompton
Production Assistant: Peter Giuliani

Lighting Designer & Supervisor
Peter Taylor

Backline
Backline Coordinator: James Sweeney, Big Cactus Studio
Backline Crew: Angela Salomon, Benedict Sweeney, Burke Thomas, David "Harvey" Albinger, Dominique Sweeney, Dylan O'Brien, John Hastwell, Kingsley Stewart, Michael Pallot, Sarah Ferguson, Steven Badcock, Steve Lennox, William O'Shea, Yuri Poetzi

Production Hospitality
Hospitality Coordinator: Jill Halliday
Hospitality Crew: Dan Cole, Kelly Jones David Adams

Site
Design: Ken Wilby
Site Management: Steve Brown & Associates - Steve Brown, Natalie Falcinella (Natalie Falcinella Event Management), Angela Stringer (Downer Koch)
Visual Coordinator: John Whitney
Assistants: Martin Hopkins, Derek Knowles
Bar Manager: Norman Alexander

Staging
Sound Shell & Lighting supply: Adelaide Festival Centre
AFC Project Manager: Rod Dolling
AFC Sound Shell Overseer: Paul McGee
Stages: Pro-Stage, Kelvin Harman
Towers: Superior Scaffolding, Rex James
Barriers: Golight, Tim Marshman
Site Electrician: Apollo Lighting, Bill Everett

WoZone
Golight, Tim Marshman

Clipsal Stage
Stage Managers: Margaret Crompton & Dominic Marafioti
Assistant Stage Managers: Kylie Lawson, Brad Colmer, Adam Claridge, Mark Garnett
Sound System: CODA Audio Systems
FOH & System Engineer: Michael Wilkie
Monitor Engineer: Declan Cooney
Monitor Engineer: Simon Lear
Coda Stage Co-ordination: Leigh Williams
Head of Lighting / Board Operator: Chris Searle
Followspot Operators: Nathan Luscombe, Brian Harris

Stage 2
Stage Managers: Sally Clapson, Amanda Adams
Assistant Stage Managers: Morag Skinner, Breanna Meldrum, Allie Ashdown, Kellie Nicol
Sound System: Allpro Audio, Sean Donaldson
Overall Sound Coordinator: David Arbon
FOH: Nigel Sweeting
Monitors: Richard Builder
Stage: Paul Cowley, Peter Lamb
System Engineer: Peter Morris
AFC Lighting Coordinator - All Stages: Mark Muller
Head of Lighting / Board Operator: Lawrence Winston
Followspot Operator: Sean Latham

Stage 3
Stage Managers: Shelly Lush, Natasha Marich
Assistant Stage Managers: Rebecca Anderson, Mark Pennington
Sound System: Adelaide Festival Centre
AFC System Engineer Stage 3, Workshops 1 & 2: Paul Curry
FOH: Tom Cowcill
Monitors: Frank Castel
Stage: Jane Rossetto
Head of Lighting: Daniel Lade
Followspot Operator: Rosie Maroney

Stage 4
Stage Managers: Anna Steel & Kerry Ireland
Assistant Stage Manager: Michelle Smith, Karen von Behrens
Sound System: Allpro Audio
FOH: Roy Erzinger
Stage: Brad Voss
System Engineer: Sean Donaldson

Dingly Dell
Assistant Stage Managers: Rebecca Anderson, Mark Pennington
Sound System: Adelaide Festival Centre
FOH: Julian Gibson

Workshop 1
Assistant Stage Manager: Karen Ebert
Sound System: Adelaide Festival Centre
FOH: Julian Gibson
Stage: John Haddock

Workshop 2
Assistant Stage Manager: Marie Docking
Sound System: Adelaide Festival Centre
FOH: Craig Greening

Staging Crew
Klaus Frolich, Tom Reeves, Urlich Keck, Graham Henstock, Ursala Lions, Adam Skinner, Robert Henderson, Adam Graf, Susie Hill, Andrew Dick

Graphic Design
Katrina Allan

Workshops
Carclew: Lisa Capon
Festival Centre: Helen Bock
Flinders Street: Ryszard Pusz

Merchandise
Playbill Proprietary Limited
Michael Nebenzahl

Website
Design: Tim Koch, Adrian Price
Host: Camtech

Box Office
BASS
Box Office Manager: Muriel Poulton

Souvenir Program
Compilation: Ian Chance, Helen Rusak, Colin Koch
Art & Print: Playbill Proprietary Limited

Backstage Catering
Botanic Gardens Restaurant
Rob Kolencik

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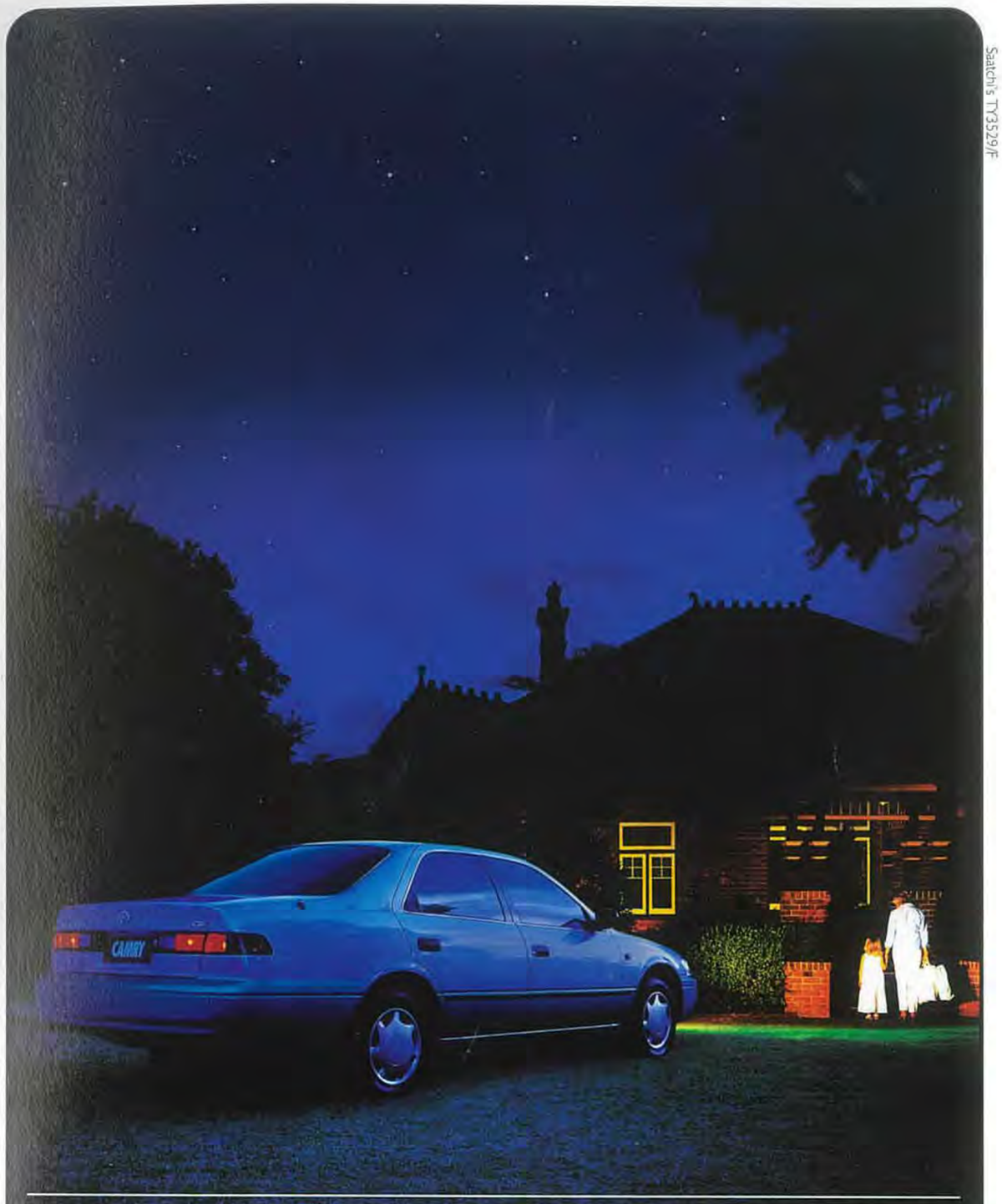

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"A new life is in this age stirring within all the peoples of the earth; and yet none has discovered or perceived its motive."

"A few, unaware of the power latent in human endeavour, consider this matter as highly impracticable, nay even beyond the scope of man's utmost efforts. Such is not the case, however" *Bahá'í Writings*

"The turmoil now convulsing human affairs is unprecedented . . . The greatest error that the world's leadership could make at this juncture, however, would be to allow the crisis to cast doubt on the ultimate outcome. . . The habits, attitudes, and institutions that have accumulated over the centuries are being subjected to tests that are as necessary to human development as they are inescapable.

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